

Khand Tenney

Internship, Summer 2017

Photographer Assistant for Joyelle West

2 May

Interior photos with Thayer Design Studio in Milton, MA

I was introduced to Joyelle's equipment; her lighting, tethering, and her work flow. She was friendly and talkative with the client but also focused when she needed to be and worked quickly and efficiently. Always making sure that the client was happy with the images and understood what she was trying to do. Joyelle assisted with the styling when she saw the scene needed it.

3 May

Styled product photography with Frost on Newbury Street, Boston

It was incredible to work in a studio on Newbury Street. Joyelle was again, very fast and efficient. She kept working until she was 100% satisfied with the image. She gave suggestions for possible scenes and composition. She assisted the client in figuring out the styling. She communicated very clearly, said when the scene just wasn't working and helped to make it work out. She wasn't daunted by when the client wasn't quite happy yet with the results. She kept pushing through until they were. She made sure that the angles and perspectives of the images were always right. She used diffusers and reflectors white a bit. She put on music to relax everyone. It was a great experience talking with the clients and being around such beautiful blankets. Joyelle was very patient and determined.

11 May

Interior and product photography for Polkadog Bakery in South End, Boston

I helped Joyelle set up the usual equipment. I even got to help out by being an arm model. I held a basket with merchandise while it was photographed. I helped the client by holding other props and merchandise while it was photographed. I help diffusers and cards to make sure lighting was just right. It was a great morning overall. Joyelle is very open and quick to communicate what is working and not working. She suggests possible solutions and works very quickly and efficiently!

17 May

Interior photography for Alina Wolhardt of Wolf in Sheep Design in Charlestown

It was enlightening to work with a client that knew exactly what she wanted and was very decisive. If she didn't like something she'd let us know and if she liked something she'd let us know. Joyelle afterward expressed how she prefers clients like that. It seems to make the process go faster, smoother, and clearer. It was also helpful when the client would go into the scene and make the arrangements she wanted.

19 May

Product photography of Bosch appliances for Remodelista in Somerville

I just think it's so cool that I get to "rub shoulders" with successful and influential stylists and editors in Boston. Just being around them to see how they work and how they execute a project is teaching me a lot. I'm learning that I need to communicate well with the client. I need to be clear. Does this image look like what you're going for? What would you like to do differently? And then helping them make that possible by getting in there and getting it done. Especially if it means to clean a dirty oven glass. The more you do on set to make the scene the best it can be the easier and quicker it will be for post processing. I also need to speak more clearly. No more whispering and quiet voice, I can't be shy!

23 May

Portrait and interior photography of studio of Erin Robertson for Boston Globe

I observed that when it comes to photographing portraits of people, Joyelle made sure that the person being photographed was happy with the result. She always lets the client see the images to make sure everyone is 100% satisfied and doesn't move on until it is achieved. Joyelle allowed the subjects friend talk with her outside the camera frame in order to engage genuine facial expressions and smiles. I felt that was very important. Before entering the apartment complex Joyelle likes to make sure that the client is aware of our arrival so they have a heads up. I felt this was professional and good to do. Again I observed the need to bracket the same scene and manage lighting on set rather than post processing.

31 May

Interior and food photography for American Provision in South Boston

I got to assist with some hand modeling. It was a really fun shoot. We photographed for a really rad little market that sells things like delicious sandwiches, wines, cheeses, and meats. Joyelle always makes sure to turn off overhead lights if she can to make sure the color of the images are well pure as possible. Her first chord that connects her camera to her laptop started to malfunction so she calmly pulled out her backup. I made a mental note to bring backups to shoots. I know she has a backup body incase her camera malfunctions. She brings her chargers. Additionally, the pockets of her camera carry-on is filled with useful tools to make shoots go smoothly, for example: rubber bands for tying up lamp chords, gaff tape, scissors, etc. One client even asked if she had Aleve! Maybe I'll even consider that! The best part of the shoot was eating the delicious foods that the generous store owners offered us. I observed how generosity and kindness can go a long way in a business relationship that turns to friendship. Of course, professionalism is still the utmost importance in all behavior.

6 June

Site visit of two houses in Winchester with designers Eliza and Laura of Realm Interiors

Remember: look into something that keep the usb camera connected fastened to the computer usb drive, and prevents it from wiggling around. Today we did a site visit of two interior designers in their homes. Joyelle and I quickly moved from room to room taking proof shots so that the designers and stylist can have an idea of what pictures will be taken and how they might style those spaces. Joyelle estimated that the two houses may take a full day to two full days because of the amount of images that need to be taken. She used her light meter to get a reading of the room. She taught me about balancing the flash and ambient light to get a good balanced image. For the site visit Joyelle didn't use a flash but used long exposure to quickly take proof images. She does minimal edits on her proof and adds a watermark so that it would not be used as it is not her best work. She said she spends upwards of 20 hours on final works. She uses photoshop to composite, move and drop elements as needed. I learned that sometimes you just have to leave some images. Some things may look nice in real life but may not for some reason photograph well. You advise the client, especially ones that are just starting out with you, that some things may not work with their overall portfolio or not, if they are open for advisement. The designers today, as it was their first time getting their work photographed, left much of the creative direction to Joyelle's judgement.

8 June

Interior photography for interior designer, Laura

It is getting ingrained in me how important diffusers, reflectors, and flags are. They make such a difference. If doing interior photography, I need to remember to bring rubber bands and strong laundry clips to use to hide cords. I saw Joyelle meticulously work with the client, spending as much time as needed to literally perfect an image. To make sure that the best, and only the best images are taken. Joyelle takes her confidence in this, that she makes the client 100% happy with the results. I'm appreciate of Joyelle's friendly manner, her respect for me as her assistant and general politeness. She never makes me feel like I'm inferior than her. She strives to strike up conversations and ask about my weekend or thing's I'm planning to do. And when she's focused you bet she gets super focused.

13 June

Styled food photography for Hojoko at The Verb hotel in Fenway

The client wasn't ready for half an hour so we were rushing to get all the images taken within the allotted period of time. The client kept bringing out more items than we thought we were going to photograph. We rushed through each item, though making sure that client was happy. However, it definitely doesn't get as much detail and meticulous attention as shoots that are given enough time to thoroughly photograph. For these types of shoots you just have to bust through it, and mindful of the customers around you eating at the restaurant and not invade their space. We also had to work with different light pollution from colorful overhead light. Joyelle used her flash to bounce light off the wall while I held reflectors to fill in the dark areas while in the corner of the restaurant. While we were by the windows Joyelle used natural light. I held a diffuser to create even lighting and held a reflector on the opposite side to reflect light on the dark areas.

June 16

Interior photography for Shannon Tate Interiors in Lynnfield, MA

Joyelle has this app that she uses that tells her the direction of the sun at certain times of the day based on your location. This is super useful for planning out which rooms to photograph during the day so that you can avoid direct sunlight. Or you may want sunlight in the room. We photographed several angles of a living room. It's being emphasized to me that the pretty interior photographs you see in magazines and online are not the rooms as it normally is. The set is cheated as furniture are moved and placed in prime positions for the photograph. Sometimes cushions are removed so the couch doesn't look too bulky. Sometimes a throw is replaced not the couch 30 times to get the best look possible. Everything and anything is done to make the image look amazing. It requires perfectionism and meticulous persistence for the best. She taught me how to use the polarizing filter and I saw what a big difference it made.

June 17

Interior photograph of Flour Bakery for Alina Wolhardt of Wolf in Sheep Design on Dalton

Yesterday I had a conversation with Joyelle regarding how I was doing and whether I had questions about the work I was doing for her. She gave me some suggestions on how I can be more involved in the shoot because I asked her how I can be more helpful. She said simple things that help her flow saves a few minutes here and there which add up and make a big difference. For example, when she adjusts her tripod height, I can go over and help her because it can be very awkward and clunky. She also suggested cleaning up after us and making sure her equipment is always together and tidy instead of all over the site. Today I did my best to apply her suggestions and I felt more useful and involved.

June 21

Interior photography for interior designer Shannon Tate in her home in Greenfield, MA

I got to drive to beautiful western Massachusetts. We photographed her family sitting in the kitchen eating breakfast in a lifestyle manner, as well as the living room, dining area, kitchen, bathroom, and a few portraits of Shannon in her living room. Joyelle also took some vignette shots. Most of the time the sun shone brightly through the window and so I stood outside with a card and diffuser to reduce the intensity of the light coming through of to soften it up a bit. I observed as Joyelle spent some time in the beginning to adjust the lighting on the family portrait. She had two lights. One flash bouncing from the ceiling and the other a soft box on the opposite side. It was a little tricky because of the wooden beam that kept blocking some of the light and casting a long shadow. But Joyelle worked at it until she got the best lighting situation. You can't layer when people are in the photograph. Joyelle did talk about shuffling around faces in order to composite the best image. I'll have to do some research on how to achieve that in Photoshop.

June 22

Interior photography of one room for interior designer Alina Wolhardt of Wolf in Sheep Design. Photographed in the home of Li Ward of Fat Orange Cat Studio in South End

We photographed one bedroom that was finished by Alina. Joyelle photographed and framed while Alina and her assistant worked on styling other areas of the room. We moved pretty quickly. The room had a sky light so

most of the time I stood on a stool holding a diffuser to even out the light and prevent white things from being blown out. It was also important to prevent reflections from showing on framed artwork and such. So I often hold a flag to block the reflection. Capturing capturing a few different angles in the room (i.e. angled bed, straight on bed, window, shelving, etc.), Joyelle did some hand-held detail shots. I noticed she works hard to always keep her angles and perspectives right and correct. It was emphasized to me that when it comes to styling, probably some of the hardest things to correctly style are throws and pillows!

June 23

Portraits of Kate Darling at MIT

The inside of the new portion of the MIT building we were in had some nice lighting which Joyelle took advantage of to photograph Kate. When it comes to portraits, Joyelle tells the person that she will take a series of images after which the person can see. She does this so that the person doesn't get self conscious which would take a long time waiting for them to fix their hair or clothes, etc. Joyelle just shoots away and doesn't miss an expression. You never know what you'll get when you can keep shooting away. Joyelle always strives to get genuine images where the person is comfortable. I held a white flag to fill in areas of shadow so that person can be lit in the most pleasing manner. When the light was too flat, Joyelle used the soft box to create a soft shadow to give shape to the person's face. Joyelle isn't afraid of moving things around and creating the best scene to photograph a person. Her eyes are constantly looking for the best lighting situation.

July 14

Interiors for Liza Kugeler and Laura Ogden of Realm Interiors at Liza Kugeler's home in Winchester, MA

It was a full day shoot. Kayla McGaw was hired by the client to take care of styling. We got a lot of solid images although it took a while to stage and make each individual image as close to perfection as possible. The client was extremely gracious and kind and I enjoyed working with the while team. I helped set up, held cards, diffusers and all the usual assisting. I also did my best to help move things around as needed. I think getting rid of reflections is one of the harder things to tackle when it comes to interior photography. Joyelle uses white and black cards and sometimes diffusers. Another important thing is to bracket enough to get some details in the windows because it doesn't look terribly nice when it is completely blown out.

July 17

Interiors for Liza Kugeler and Laura Ogden of Realm Interiors at Laura Ogden's home in Winchester, MA

The stylist, photographer and I definitely tried to hustle this time. We wanted to work quickly and efficiently because Joyelle needed to be done within the 4 hours scheduled for the shoot. It did go over a little which is pretty normal actually. But I feel like I learned a lot from the stylist. I observed as she moved, placed, nudged, tweaked, smoothed, pinned fabric, dusted, coordinated colors, shapes, and textures. The photographer and stylist, along with the clients were very meticulous when it came to details. They wanted everything in the right place and to convey the right feelings. Not too staged, not too casual. While standing around I did my best to pay attention and be alert, as well as to think ahead and what equipment would be needed for the next location.

July 18

Interiors for Home Polish at the home of Heather, an interior designer for Home Polish in Winthrop, MA

Today's shoot was actually really fun! There wasn't a stylist on set so Joyelle and I worked together to style each scene. She felt like she could trust me because I've been observing other stylists at work and have been learning a lot. It was cool to have the opportunity to give my input and help Joyelle out. It's a great feeling! The interior designer was super kind and gracious and it was a treat to be in her beautiful home, especially because her style really resonated with mine and I adored pretty much everything in her home. Again, the issue of reflections is really tricky. A solution Joyelle came up with is to drop in a non-reflected image on top of the main image and mask in the non-reflected surface because she had moved the mirrored cupboard doors slightly to block the reflection. I observed as Joyelle worked hard to get the perfect image. She didn't give up but kept persisting until she was pleased.

July 18

Joyelle is gave me an image to retouch. In interior photography there are things you can't avoid in the background like cars and construction. She gave me an assignment to remove certain things from an image and I'm currently working on the image to clean it up some. It has definitely proved to be difficult and meticulous work!

July 20

Interior for Shasha of school lobbies in Waltham, MA

We did interiors of the front entrance area of a Jewish High School. Joyelle and I quickly worked to get the shots that the client designer needed for her portfolio. A lot of the shoot we spent getting rid of reflections and glares using cards and diffusers. The client asked me to model in the pictures a couple of times which was a cool experience. Joyelle was having some issues with her tether cord disconnecting from the USB drive. She ordered a new tether cord that is apparently supposed to stay on your laptop more securely. I value being able to observe what equipments are best and most needed on shoots. It helps me with my list of equipment I'd like to purchase in the future.

August 1

Interiors for Donna Garlough in Wenham, MA

We did interiors of at least five rooms of a beautifully renovated and decorated house. The designer was very decisive and knew exactly what she wanted in her images which made the job go really quickly. The usual routine was used here—bracketing, saving reflections and highlights with cards and diffusers. Cheating furniture by moving them because what the camera sees through the lens is always different from what the eye sees. There was a bathroom scene where there was very little natural light. Joyelle puts a flash on a stand in the upper corner of the small room and I held a small diffuser to soften the light to give the space a bright and airy appearance.

August 2

Food and headshots for Cultivar in the Financial District of Boston

Joyelle photographed food and drinks at Cultivar. She also took headshots for two important people within the restaurant management. Each item of food was a work of art and it was such a treat to see them. I got to see one of the chefs who came out to do the finishing touches on his dish. Joyelle worked very efficiently and quickly throughout the process. We worked between the lunch and dinner hour break and had to stop right at 5 when the restaurant was open for dinner. You can tell how experienced Joyelle is when it came to shooting the headshots. She asked me to stand as a test model before the clients came over in the places she thought would be best to photograph them. She chose a more feminine area for the female client and a more masculine background for the male client. She would just keep shooting for a little bit, giving direction to the client when needed like,

“Now look out the window and back at me, that'll help to reset and relax your face.” She explained the idea of creating angles with the body and being relaxed. I held a card to block the overhead lights from reaching the clients. A card was also used to block the overhead light from touching the food items while she used window lighting. We tried to do some outdoor shots of the patio but it rained and it just didn't work out. Joyelle quickly assessed the situation, knowing the time limit we had and was decisive in using her time wisely to capture what she could with the given time. Remember food and safety regulations in restaurants, Joyelle needed to stand on a chair and asked if it was okay to take her shoes off.

August 8

Product photography for upcoming catalog for Boston Interiors

It was my first time ever experiencing a catalog shoot. It was so cool to work with the creative director, stylist, assistants, and furniture movers. It was really neat to see the whole process and what it takes to capture images for a furniture company catalog. I observed how you can't get stuck on a frame, you have to make good, quick decisions and move along otherwise you're gonna be there all day. You can't get too nit picky. Having a stylist there helps move the process along.

August 9

Headshots and lifestyle shots for food blogger, Katie Lemons in Cambridge

It was cool doing a lifestyle shoot because I love lifestyle photography. Joyelle was shooting brand placement for a series of pictures the client specifically wanted. The food blogger and the company that provided the product were going to use the images. When it comes to lifestyle photography, you have to do whatever it takes to get the shot just right. Even if it means taking apart half of the kitchen! You have to consider every element that is in the shot, is it contributing to the picture or should it be removed and replaced? Are there dead spaces? Is it too cluttered? Is there too much light? Is the light too distracting? Getting genuine expressions from the client is very important. So I stood in front of the client and talked to her to help her feel more comfortable. Also little details like what the client is wearing, even on her wrists is important. Every element is crucial to the overall success of the image.

August 10

Interior photography of office space on Newbury Street for Sasha

Sometimes clients add more to the list of pictures to be taken on the job. It can drag the shoot longer than expected, but you just do the job and get the frames because they are paying. Sometimes the client wants an image to be taken from a specific perspective or look the way they want it to look, even if it means that it isn't the most aesthetically perfect according to your standards. In those cases you still have to please the client. You just do your best because your name goes with your image in the end and represents you. This shoot felt especially difficult because there were so many reflections in the office with all the picture frames and glass paneling. The black card helped to remove the glare from the glass in the office and made it look crystal clear.

August 11

Interior photography of gym showers in Longwood and residential interiors in Cambridge for Sasha

The first shoot in Longwood went very quickly. When we are in public places it's important to keep an eye on the gear to make sure they're not stolen! When we are photographing in public places it's also important to be respectful to people around you because they are the patrons and clients of the facilities you're working at and you want to provide professional and respectful service wherever you're working. The second location went quickly as well. The only issue was finding parking in Cambridge. Joyelle parking by the client's home in the beginning to drop off the equipment then park her car. I went out once before the shoot was over to fill refill out parking meters which was a pain. Then to walk a long way with all the gear back to the car afterward. All the gear is so needed though and makes the world of a difference. I asked Joyelle which she preferred, commercial or editorial jobs. She said in the beginning you start off doing editorial work and it's better to work in the advertisement sector from there because bigger companies pay better, especially to compensate not including your name with your images. Editorials give you credit but the pay is smaller.

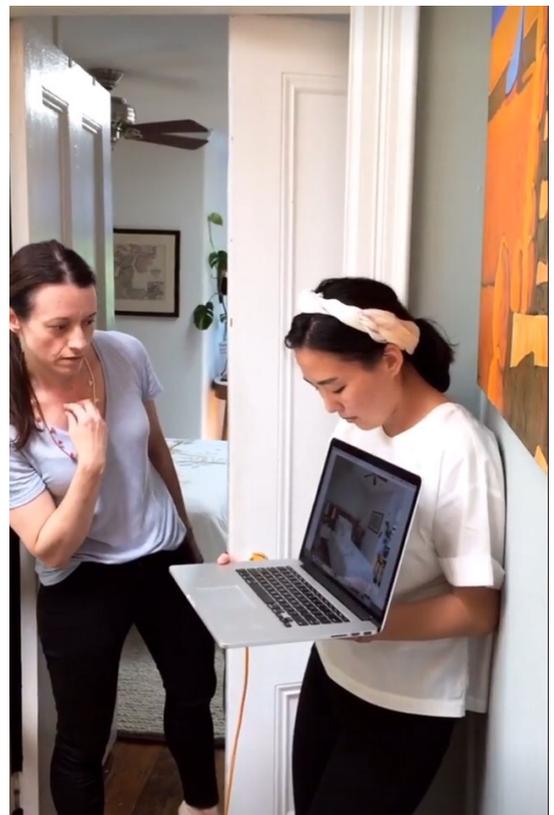
September 22

Interior photography for Fenway Trilogy

For this shoot the apartment company wanted some pictures of their newly renovated models. A lot of times clients will book an hour or two for a shoot that normally takes 4-5 hours for what they're expecting to get. We did our best to get as many photos as the client was expecting. As we moved along they could see each image was time consuming and meticulous work. Sometimes clients add new images they want and that takes even longer but we chug along through it and get the job done to make the client happy.

Images





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[donnagarlough](#) Ever wonder how the homes featured in books and magazines always have their plants just so? The answer is... INTERNS! 😂😂😂 Loved setting up this shot with [@joyellewest](#) last week, botanical trickery and all!

Photographer assistant tasks

Joyelle asked me to compile this list for her future assistants

- Arrive early to site and be ready for Joyelle to arrive
- Meet Joyelle at her car to help carry equipment inside
- Greet clients and help make them feel comfortable
- Place equipment in best location that is out of the way
- The camera suitcase needs to be most accessible to Joyelle
- Start setting up while Joyelle discusses shoot with clients
 - Set up tripod
 - Place camera on tripod
 - Remove lens lids from lenses and put hoods on
 - Set up laptop stand
 - Place laptop on stand and turn on laptop
 - Tether camera to laptop with orange tether cord
 - Make sure cord is secure and doesn't jiggle
 - Attach external flash radio transmitter onto camera
 - Be ready to set up light stand, diffuser box, and flashes depending on lighting needs of location
- Be observant and ready to provide assistance such as holding black or white cards, as well as small or large diffusers
- Help Joyelle move from room to room or spot to spot by making sure tether cord doesn't get tangled or jiggle too much, as well as carrying equipment and lighting around
- Be observant of what is being photographed, and think ahead of what Joyelle might need. For example, if there are reflections, you might get the black or white cards ready and observe where the reflections might be coming from in order to block them. Or, if highlights are being blown from windows, get the diffuser ready to soften the light in front of the window or you might need to stand outside to cover the whole window
- Be observant of the clients and their comfort and satisfaction
- Make sure clients are always able to access the laptop to view images
- Some jobs require Joyelle to style the shoot, in those cases, help Joyelle by observing things that need to be straightened out within the frame, as well as provide compositional and styling suggestions when needed to produce the best image possible
- Throughout the shoot, keep track of equipment, and provide for Joyelle whatever equipment she needs
- Put away equipment not needed
- Tidy up equipment at all times
- Every little thing that helps the process go faster and smoother makes a difference. For example, when Joyelle needs to adjust the tripod, help her by unlocking and locking the tripod, or holding it while it's being adjusted.
- During full-day shoots, be available to find a place to get lunch, take orders, and get the food
- When Joyelle provides lunch, she will give you her business credit card, make sure to always bring back a receipt
- Be communicative with Joyelle and the clients with any questions or concerns
- Be sociable with the clients but also focus on the job
- When the job is finished, begin taking down equipment
- Make sure all equipment is accounted for, and put away carefully and correctly
- Be gracious to clients on your way out
- Help Joyelle carry equipment back to her car